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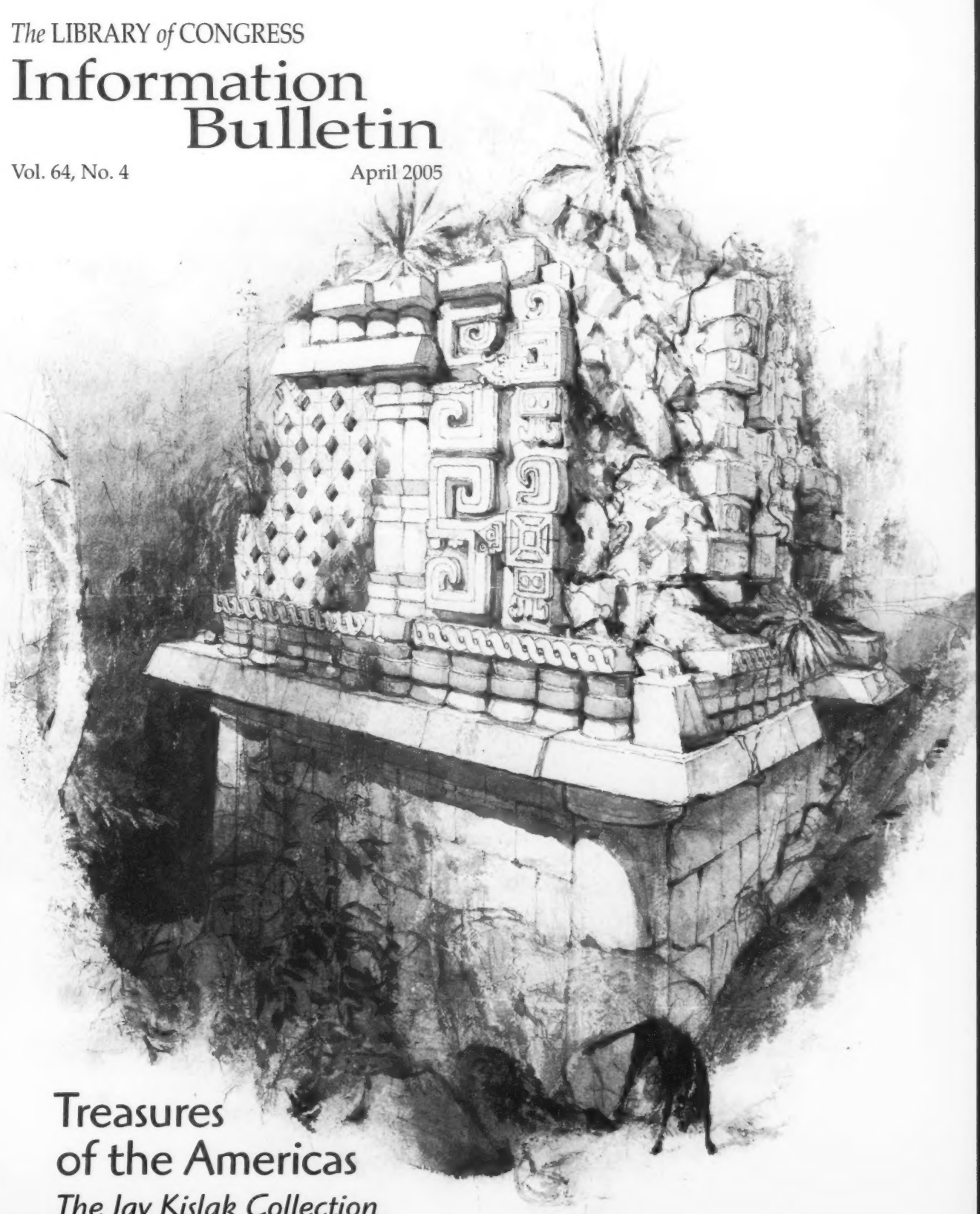

Treasures of the Americas

The Jay Kislak Collection

The LIBRARY *of* CONGRESS

Information Bulletin

Vol. 64, No. 4 April 2005

JAMES H. BILLINGTON
Librarian of Congress

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On the Cover: "Study for Mayan Monument," ca. 1842, illustration by Frederick Catherwood. American writer John Lloyd Stephens and Catherwood, an English artist, were the first explorers to accurately describe and illustrate the art of the pre-Hispanic Maya of Mexico and Central America.

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Note to Readers: Some issues of the Library of Congress Information Bulletin are being published out of sequence during 2005 due to editorial and production considerations. We apologize for any inconvenience.

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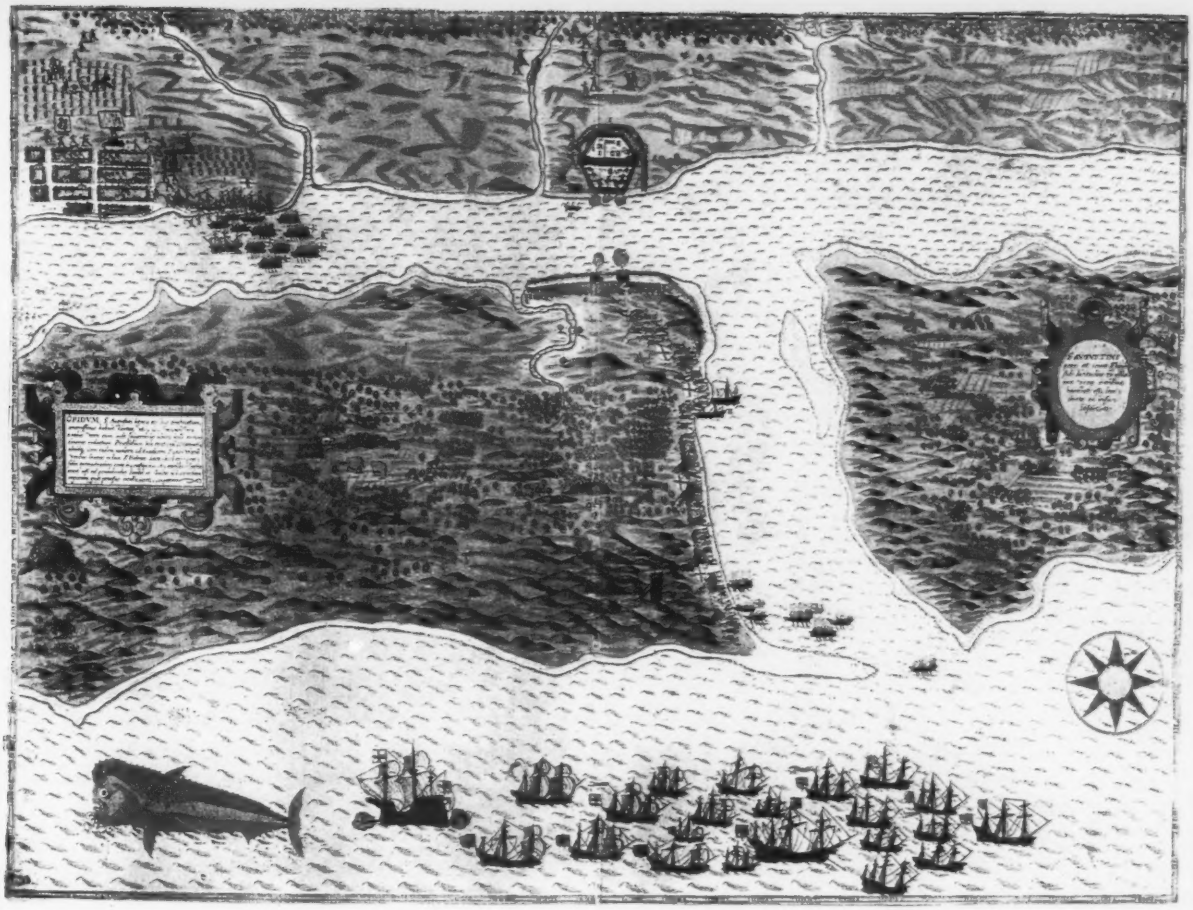


Treasures of the Americas

Jay Kislak Collection Debuts at the Library

"The Cultures & History of the Americas," a Library of Congress exhibition, celebrates the recent donation to the Library of the Jay I. Kislak Collection. The exhibition features 50 items from the more than 4,000 rare books, maps, documents, paintings, prints and artifacts relating to the early Americas from the time of the indigenous peoples of Mexico, Central America and the Caribbean through the period of European contact, exploration and settlement. The exhibition was made possible by the generous support of Jay and Jean Kislak and the Kislak Foundation. An online version of the exhibition is also available at ***www.loc.gov/exhibits/.***

By HELEN DALRYMPLE

"Those of us who grew up in the Northeast thought American history began in 1620, when the Mayflower landed at Plymouth Rock. But decades before that, the Spanish settled St. Augustine, and even earlier, the French came to what is now Jacksonville [Florida]. Equally important are the native civilizations of the Americas—sophisticated cultures that thrived here long before Columbus."

Those are the words of Jay I. Kislak, discussing his rationale for concentrating on collecting materials that illuminate and explain the early history of Florida, the Caribbean, and Mesoamerica. Kislak donated the collection to the Library of Congress last year through the Jay I. Kislak Foundation, and the exhibition, "The Cultures & History of the Americas," gives Washington-area visitors the first chance to view a sampling of the unusual and amazing riches of the Kislak Collection.

While the collection focuses on a unique intersection of time and place—the circum-Caribbean region and Mesoamerica during the first encounters and the early years of exploration and discovery in the 16th century—its materials extend from 1200 B.C. (Olmec culture) through the colonial period to the early decades of the United States.

Above, Italian artist Baptista Boazio created this engraving of St. Augustine, Fla., to accompany "A summarie and true discourse of Sir Francis Drake's West Indian Voyage," published in London by Biggs and Croftes in 1589.

The donation from the Kislak Foundation also includes a grant to help support the development and dissemination of scholarly work in the culture and history of the Americas, including publications, fellowships and an annual lecture on a topic related to this field of study.

Early in his career as a real estate broker and mortgage banker, Kislak moved from New Jersey to Florida and began a 50-year exploration of the early history of his new home state. Over the years his interest deepened, and he acquired many rare books and manuscripts, focusing especially on the early years of European exploration. Together with his wife, Jean, a former art curator, Kislak expanded his collecting to include artifacts produced by indigenous civilizations before Columbus. He was particularly intrigued by the art of the Maya, a highly literate culture that developed a complex hieroglyphic writing system that they used to record their history and beliefs on architectural elements, pottery, personal items and in books.

"The Cultures & History of the Americas" highlights some of the treasures of the Kislak Collection and gives an idea of the breadth and scope of the materials that comprise this major gift to the Library of Congress.

The complete collection contains several thousand rare books, maps, manuscripts and documents, as well as an extensive research library of secondary sources. Complementing the books and manuscripts is a group of masterworks of pre-Columbian artifacts and colonial art from North and South America, spanning three millennia of Native American and European cultures.

"Like manuscripts, books and other works in two dimensions," Kislak said about his collection, "the three-dimensional objects in the collection also convey the myths and stories of the cultures from which they emerged. Pottery and other sculptural objects can be powerful vehicles for communicating history, whether they use the glyphs of language or other iconographic forms or images."

A permanent display of the collection will be mounted elsewhere in the Thomas Jefferson Building, once the full collection has been received and processed and the exhibit space has been prepared, so that visitors as well as scholars can enjoy and learn from the long history they share with the earliest Americans.

John Nelson

Donor Jay Kislak, left, explains to Gov. Jeb Bush (R-Fla.) the importance of some selections of his comprehensive pre-Columbian collection of books, maps and artifacts on display in the Jefferson Building.

The themes explored in the exhibition include the pre-Columbian cultures of Central America and the Caribbean as revealed in sculpture, architecture and language; encounters between Europeans and the native cultures; the process of European colonization; and trade and piracy in the American Atlantic and Caribbean.

Pre-Columbian Cultures

Among the pre-Columbian highlights in the exhibition are artifacts from the Olmec, Mayan, Nayarit and Taino cultures. The Olmec are considered one of the earliest civilizations in Mesoamerica and the mother culture of later societies including the Maya. Their artifacts exhibit a high degree of craftsmanship. The exhibition includes an Olmec sculpture of a seated male figure (Las Bocas, Mexico, 1100-500 B.C.). Body features are picked out with incising, and tiny drill holes mark the ears, nostrils and mouth corners on this extremely naturalistic figure.

Ancient West Mexico was the home of a highly sophisticated people, the Nayarit, who entombed their dead surrounded by ceramic sculpture. Known as "anecdotal sculptures," these types of models are a major source of information about ancient ritual beliefs and everyday life. On display in the Library's exhibition is an unusually complex model of a house (200 B.C.-A.D. 300), its two stories possibly representing life on earth and the afterlife, showing occupants at a feast, with musicians providing entertainment. Below the second level porch, a man sleeps in a woman's lap. Three attendants climb the steps, bearing containers of food and drink. Meanwhile, three birds perch on the ledges of the second tier.

Also on display is an exceedingly rare pre-Columbian duho (ceremonial wooden stool) from the Caribbean region (Hispaniola, A.D. 1000-1500) found only in dry highland caves. There are two basic types: low horizontal forms with concave seats such as this one and stools with long curved backrests. Scholars differ as to the function of the stools. Some believe they represented seats of authority. Others think they served as altars for votive offerings. Still others argue that the Taino peoples used them as ceremonial trays for cohoba, a hallucinogenic snuff prepared for shamanistic rituals.

Mayan civilization is heavily represented in the exhibition. As in all societies where lineage serves political purposes, the Maya kept dynastic lists in varied forms, including architectural elements, sarcophagi and ceramic

"The Conquest of Tenochtitlán," one in a series of seven paintings, ca. 1660, depicts the encounter of Spanish and Aztec cultures during the conquest of Mexico.

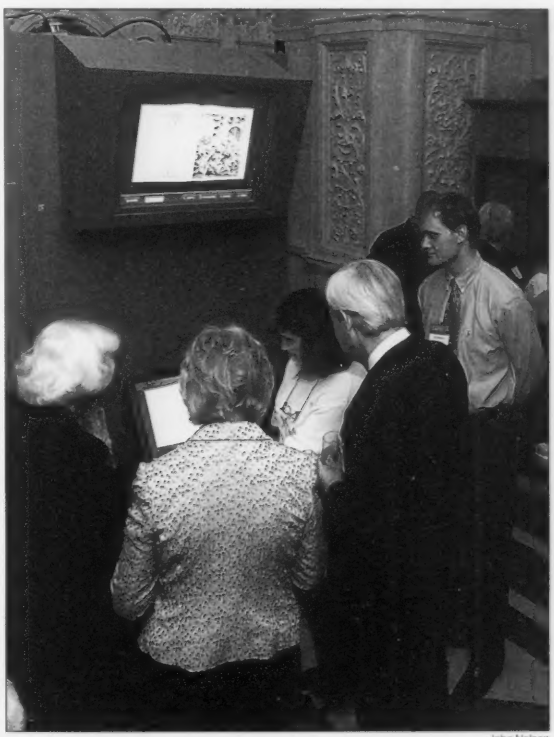
objects. One such ceramic vase (Guatemalan lowlands, A.D. 700-900), with its calligraphic hieroglyphs and restricted palette of red and brown-black on cream, is part of a tradition called "codex style" that is thought to mimic the appearance of Mayan books. Most painted vessels of this type deal with mythological topics, but this example is one of a small number that deal with historical information. This vase records the names and dates of rulers associated with the city-state of Calakmul in the Yucatan, Mexico.

The Kislak Collection includes approximately 170 Mayan flasks that vary in detail and size. Most, according to recent scholarship, contained "may," a mixture of powdered native tobacco and calcareous lime used for ritual and magical protection. Each flask is decorated with images or glyphs representing the intended use. The fine flasks displayed represent the variety of bottles in the collection.

The Mayans also recorded their culture and history on plaques. One such artifact is a jade plaque carved on two sides (A.D. 400-700). The front of this piece shows the face of a warrior, with a supernatural animal headdress and jade earflares and collar. There are five tiny holes for sewing the item to a garment. The reverse side appears to have been carved at a later time, perhaps as a war talisman. It is the image of a deity sitting in lotus position with his head turned in profile. His large square eye is ringed and the pupil is in the form of a curl, typical of the Sun God.

Encounters Between Europeans and the Native Cultures

After his first transatlantic voyage, Christopher Columbus sent an account of his encounters in the Americas to King Ferdinand and Queen Isabella of Spain. Several copies of his manuscript were made for court officials, and a transcription was published in April 1493. On display is a Latin translation by Leandro de Cosco, based on a more accurate transcription of Columbus' manuscript, which was published the same year. In reporting to his sovereigns, Columbus wrote with



John Nelson

Library staff demonstrate new interactive technologies that allow users to electronically "turn the pages" to a selected volume in the Kislak collection.

great enthusiasm and conviction, as the following passage illustrates:

"There I found very many islands, filled with innumerable people, and I have taken possession of them all for their Highnesses, done by proclamation and with the royal standard unfurled, and no opposition was offered to me."

Another item on display is a priest's handbook (ca. 1544-1570), a remarkable composite manuscript in two Mayan languages, as well as Latin and Spanish. It was most likely created by Dominican priests working with Indian populations in the middle of the 16th century in the Guatemalan highlands. It contains a variety of materials written out phonetically in the Kekchi and Quiché Mayan languages, including the lives of saints, religious instructions and hymns, guidance on marital arrangements and the church feast days. That such a book, destined for daily use, survived at all is extraordinarily rare. It provides a unique window into issues of cultural interaction and missionary practices and experiences during the early period of contact.

A catechism in Timuquan assembled by Francisco Pareja and published in Mexico in 1627 is also on view; it is one of the earliest known artifacts in any Indian language from what is now the United States. Francisco Pareja came to Florida in 1595 and worked among the native peoples for 31 years, particularly among the Timuquan peoples. The systematic destruction of Timuquan culture by the Spaniards makes texts like this one precious legacies of a world otherwise lost. No other copies of this edition are known to exist. Father Pareja's writings preserve almost all that is known about the Timuquan language and customs.

The first natural history of the Americas ("Historia Naturae, Maxime Peregrinæ, Libris XVI Distincta," Antwerp: Ex Officina Plantiniana, Balthasaris Moreti, 1635) by Juan Eusebio Nieremberg describes and categorizes the flora and fauna of the Americas, particularly of Mexico (New Spain), and provides information on the customs and rites of the Aztecs and Incas. Because it includes the indigenous names for the plants and animals described, the work became an important linguistic document for the Nahuatl language of Mexico and the Quechua language of the Andes.

Discovery and Exploration

Several notable maps can be seen in the exhibition. One of the most important is the Carta Marina, the 1516 nautical map of the world by Martin Waldseemüller, the author of the 1507 world map that was acquired by the Library in 2003. (A facsimile of the 1507 map is on display in the Library's "American Treasures" exhibition.) Long thought to be lost, the Waldseemüller maps were rediscovered in 1901 by Father Josef Fischer, a Jesuit historian, in the library of Prince Waldburg-Wolfegg in the family's castle in Baden-Württemberg, Germany. They were in mint condition, carefully bound together inside a folio. In 2003, the Library of Congress acquired the 1507 map, and the Kislaks purchased the Carta Marina.

In a letter following the opening of the exhibition, Jay Kislak paid special tribute to Margrit Krewson, former area specialist in the Library's European Division, for "introducing us to

Opposite, sculpture (1100-500 B.C.) of a seated male figure from the Olmec culture, one of the earliest civilizations in Mesoamerica. Photo © Justin Kerr

A full-length portrait of a Mayan lord and forty-four hieroglyphic signs are carved on all sides of this diminutive "Tortuguero" offering box, one of very few surviving Mayan personal objects made of wood. The text yields important insights into the complex hierarchical Mayan social system. As we understand the text today, the main protagonist is the lord depicted on the cover, Aj K'ax B'ahlam, who held an important secondary office under the patronage of the seventh century Tortuguero king Ik' Muyil Muwaahn II. The text concludes with the date the box was made, Oct. 14, A.D. 681, and names it the *yotoot mayij* or "offering container" of Aj K'az B'ahlam himself.

Fol. 1

Piratica America,

Of den

AMERICAENSCHEN

ZEE-ROOVER.

EERSTE DEEL.

I. HOOFT-STUCK.

Vertrek van de Reys-beſchrijver naar het weſtelijcke deel van *America*, in dienſt van de Franſche Weſt-Indiſche Compagnie. Reſcontre in Zee met een Engelſch Oorlogh Schip. Aenkomſt op het Eylandt *Tortuga*.

Vertreck van de Reys-beſchrijver naer 't weſtelijcke deel van America.

I'n Jaer ſeſtien honderd ſes en ſeſtigh / op den tweeden Map / verzocken wy uyt Hable de Grace, met het Schip genaemt de St. Jan (reſorterende onder de directie van de Gecommitteerde der Weſtindiſche Compagnie) gemonteert met acht en twintigh ſtucken Canon / twintigh Boots-geſellen / en twee honderd en twintigh paſſagiers / ſoo dienaers van de Compagnie / als vrye perſoonen met hun dienaars.

Wy zijn ten ancker gekomen onder de Caep de Bonſeur, om ons aldaer te conjungeeren met noch ſeven Compagnies ſchepen / die van Diepe daer by ons ſouden komen / en noch een Oorlogh ſchip gemonteert met ſeven en tertigh ſtucken canon / ende twee honderd ſeventigh man.

Twee ſchepen waren gedeſtineert na Senegal, en drie naer de Caribiſche Eylanden, ende wy na het Eylandt Tortuga. Daer quamen noch omtrent twintigh Terraneuſe barders by ons / met eenige Hollandſche ſchepen / die

de

The first edition, in Dutch, of "The Buccaneers of America" by Alexandre Exquemelin, one of the most important books about pirates ever written. The author went to the Caribbean in 1666 with the French West Indies Co. and served as surgeon for nearly 10 years with various buccaneers, reporting the exploits of Henry Morgan, François Lolonois, Pierre le Grand and Bartholomew Portugues.

HSH Prince Johannes and Princess Viviana" and for her "assistance in the acquisition of the Carta Marina." He added "I certainly feel contented, and the collection is inestimably enriched with the addition of the wonderful Waldseemüller map and accompanying Schöner gores."

Equal in size to the 1507 map, the Carta Marina is markedly superior to the earlier map in artistic detail, reflecting possibly the hand of the artist Albrecht Dürer, and incorporates greatly expanded and corrected geographical information. The Carta Marina could be considered the first printed nautical map of the entire world.

Five handsome hand-colored engravings created by Italian artist Baptista Boazio to accompany "A summarie and true discourse of Sir Francis Drake's West Indian Voyage," published in London by Biggs and Croftes in 1588-1589, are all on view in the exhibition. The maps are illustrated in fascinating detail with the fleet of 23 ships, as well as land battle plans of the English attacks on Spanish harbor forts. Animals, flags, crests and compasses decorate the cartography. These Boazio maps are historically important not only for understanding Sir Francis Drake's (1540?-1598) activities, but also because the four city plans represent the first printed view of each locality.

Thomas Jeffreys' 1780 atlas ("The West India Atlas: or a Compendious Description of the West Indies: Illustrated with Forty Correct Charts and Maps Taken from Actual Surveys. Together with an Historical Account of the Several Countries and Islands which Compose that Part of the World") was the first comprehensive British atlas of Florida and the Caribbean and is on display here. It includes the first large, detailed, printed maps of a number of Caribbean islands, such as Antigua, St. Christopher and Barbados. On many of these individual maps, the topography is rendered with particular skill. They provide unprecedented interior detail documenting the sugar industry, slave life, roads, trade routes, and even individual homes and estates.

An 1842 drawing of a Mayan monument by Frederick Catherwood is one of only a few originals that survived a disastrous fire in a New York gallery in July 1842. John Lloyd Stephens, the outgoing American writer, and Frederick Catherwood, a quiet English artist, were the first explorers to describe accurately and illustrate the art of the pre-Hispanic Maya of Mexico and Central America. Through their highly popular publications (first published in 1841 and 1843 and still in print today), they introduced the ancient Maya to a world that knew little of their existence and stimulated research on the Maya for generations.

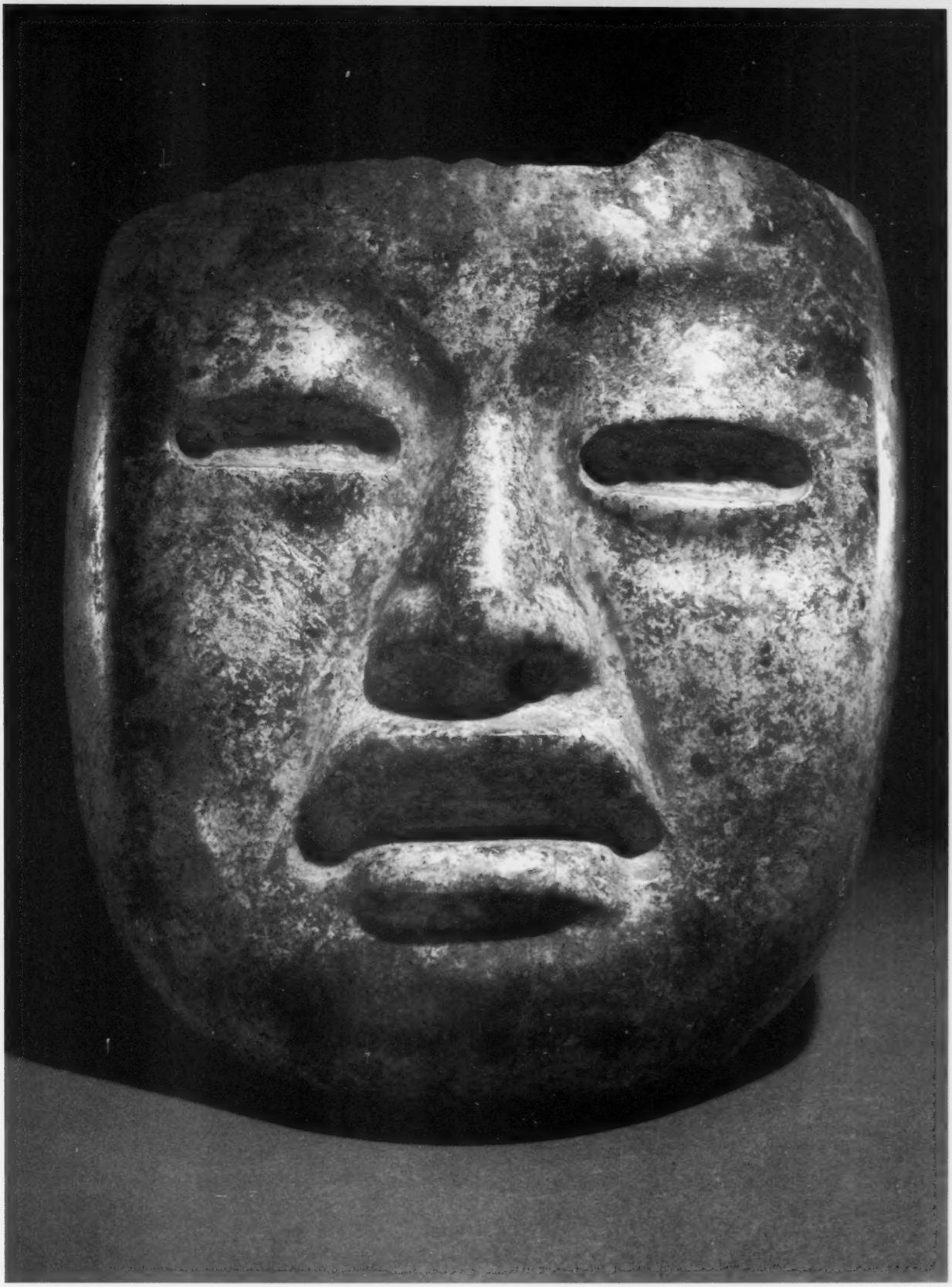
Cortés and Montezuma

Two of the most dramatic pieces in the exhibition are large oil paintings from the Conquest of Mexico series. Painted in the latter half of the 17th century in Mexico by unknown artists, the eight paintings in the series depict the encounter of Spanish and Aztec cultures and the ultimate victory of the Spanish over the native peoples. All eight paintings will be on display in the permanent Kislak gallery.

One of the paintings displayed, the third in the series, depicts Hernando Cortés (1485-1547) meeting the Mexican emperor Montezuma (1480?-1520). The landscape and treatment of indigenous dress serve to romanticize the meeting of these two powerful leaders. Cortés approaches Montezuma with his arms opened in a gesture of embrace, which the Mexican leader respectfully rejects by raising his left hand. Montezuma's idealized body, dignified stance, full beard and the golden sword in his right hand owe more to European ideas about the appropriate bearing of a king than to ethnographic accuracy. Furthermore, while the feather skirts shown on Montezuma and his court were part of the standard European iconography for depicting "Indians," skirts like these are not known to have been worn anywhere in the Americas.

The second painting in the exhibition, the seventh in the series, depicts the conquest of Tenochtitlán (now the site of Mexico City). The battle between the Spanish under Cortés and the Mexicans under the last Aztec leader Cuauhtémoc is more properly called a siege. It began in May of 1521 and lasted into August. Ultimately Cortés ordered the complete destruction of Tenochtitlán, including its palaces, temples and squares. This painting attempts to distill the excitement, bloodshed and drama of the siege into a single moment. Cortés

Opposite: This carved, mottled greenstone mask, provenance unknown, has been attributed to the Olmec culture in Mexico, 900–500 B.C.



© Justin Kerr

© Banco de Mexico Diego Rivera & Frida Kahlo Museums Trust

In the 1930s, Mexican artist Diego Rivera was commissioned to create illustrations for an English translation of the "Popol Vuh" myth, which recounts the religious beliefs and legends of the ancient Quiché Maya people, who inhabited the highlands of Guatemala. This section describes human blood sacrifice in exchange for the gift of fire before Tohil, one of the four gods given to the first humans.

leads his Spanish armies across one of the causeways and into the city. The captains of the other parts of his army also lead their troops toward the center of the city and the main temple compound. The Mexicans put up a spirited and skilled resistance, but by August the death of much of the population, as well as months of scarce food and water, meant that they could no longer defend the city. The surrender of the survivors, the destruction of the main temple and the capture of Cuauhtémoc marked both the end of the battle for Tenochtitlán and the end of the Aztec empire.

A manuscript on amate (fig tree bark) paper shows how land rights were passed on from the Aztec tradition. As part of the annihilation of the Aztec civilization after Cortés conquered Montezuma's empire, the Spaniards burned the Aztec archives. Surviving examples of Indian codices are rare. Although this manuscript claims to date from the early 1500s, it is part of the so-called "Techialoyan" land records prepared in the 17th century, using old methods to substantiate native land claims with the Spanish regional authorities in Mexico. These "titulos primodiales" were essentially municipal histories that documented in text and pictures local accounts of important events and territorial boundaries.

This sculpture of a house with 15 inhabitants from western Mexico ca. 200 B.C.-A.D. 300, shows life and the afterlife as seen by the Nayarit culture.

Early Years of the United States

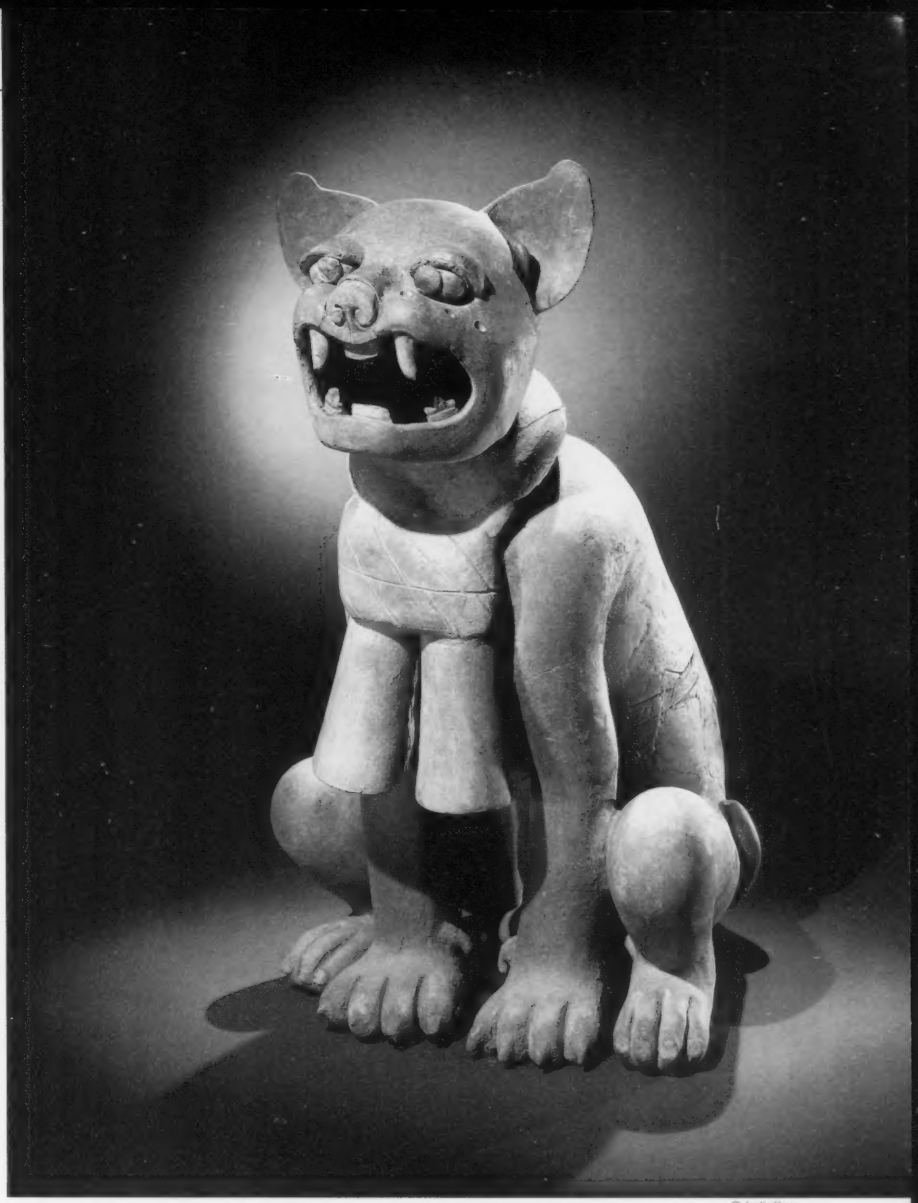
Three items in the exhibition relate to the early years of the new nation. One of them is George Washington's 1762 almanac in which he recorded everyday activities at his Mount Vernon plantation. He describes mainly planting tobacco and raising cattle and sheep, although finance and slaves are also mentioned. Washington kept a diary from 1747, when he was a teenaged surveyor, until his death in 1799, with the notable exception of the period of most of the Revolutionary War. With this addition from the Kislak Collection, the Library of Congress now holds 37 of the 41 known original Washington diaries.

Another item is a manuscript letter from James Monroe (1758-1831) to Lord Henry Holland (1773-1840) dated Nov. 29, 1811, in which then Secretary of State Monroe warns that continued British repression of American commerce will ultimately lead to war. It is part of a small archives of treaty drafts, memoranda, reports and letters in the Kislak Collection related to the unratified Anglo-American treaty of 1806. Although successfully negotiated, the treaty was quickly repudiated by President Thomas Jefferson because it did not end impressment of American citizens into the British Navy. As Monroe had warned, the unresolved issues did lead to a crisis and eventually to the War of 1812.

When the United Status purchased the Louisiana Territory in 1803, its boundaries were left very vague. In the Adams-Onís Treaty of 1819, U.S. Secretary of State John Quincy Adams had acquired Spanish Florida for $5 million and established the southern and western boundaries of Louisiana and the Spanish Territory. This letter dated May 6, 1820, is one of 13, written over a two-year period, by John Adams to Don Francisco Vives about the United States-Florida boundary. These letters shed light not only on the specific difficulties regarding the treaty but also on the tenor of diplomatic dialogue during this period of United States history. Each letter is annotated on the back with a summary of the contents in Spanish.

Interactive Presentations

Two interactive kiosks in "The Cultures & History of the Americas" enhance the visitor's understanding of the items on display. The first simulates the experience of actually turning the pages of a 17th century Dutch book on buccaneers, using the new "Page by Page" technology developed at the Library, and a second station highlights the Tortuguero box, a seventh century wooden artifact from the Mayan culture, so-called because its inscriptions can be associated with Tortuguero, Mexico. It allows visitors to examine the box and decipher its ancient hieroglyphs.



© Justin Kerr

Monumental jaguar sculpture, Southern Veracruz, Mexico, ca. A.D. 600-

Building on technology developed first at the British Library and enhanced by the National Library of Medicine, Library of Congress specialists created a new program—dubbed "Page by Page"—that allows users to replicate the experience of turning the pages of a real book by touching the computer screen. Beyond the simple act of turning the pages, the visitor can also zoom in anywhere on the page to enlarge a portion of the image, read or hear an English translation of the Dutch words on the page and open the foldout pages to their full, extended size.

The book used in this display is Alexandre O. Exquemelin's 1678 "De Americaensche Zee-Roovers" ("The Buccaneers of America"), one of the most significant books on the exploits of pirates ever written, which is still in print (see p. 84). Its most recent edition in English, from which the translation for the video kiosk is taken, was published in 2000. The original book, on display in the exhibition, is the first edition of an eyewitness account of famous buccaneers and their exploits by a surgeon who spent nearly a decade traveling with them in the Caribbean in the 1660s.

Library staff collaborated on the "Page by Page" project with the National Library of Medicine and selected the sample pages for the interactive display to give a good representation of the vivid narratives and full-page engravings found in the original book.

Developed by Second Story Interactive Studios, the second video kiosk provides a survey of pre-Columbian artifacts in the Kislak Collection and in-depth exploration of the Tortuguero box, a small but highly important wooden artifact (see p. 83). The interactive kiosk allows visitors to manipulate the box on the screen, turning it around and upside down, removing the lid and reading translations of the carved glyphs that cover the box, which relate a series of political events that took place during the life of a scribe named Aj K'az B'ahlam, the box's owner. ◆

National Sound Registry Preserves American Audio Culture

Lost 1950s Jazz Tapes Unearthed

By GAIL FINEBERG

The sounds of American culture include: newsman Edward R. Murrow broadcasting from a London rooftop during an air raid, tenor saxophonist John Coltrane recording Giant Steps, comedian Jack Benny weighing his money or his life, George Gershwin playing "Fascinating Rhythm," Ethel Waters singing "Stormy Weather," Flatt and Scruggs playing "Foggy Mountain Breakdown," Public Enemy rapping "Fight the Power."

Without preservation, some of these historically and culturally significant recorded sounds from America's past could be lost forever as the old recording media disintegrates. But their survival is ensured because they are among 50 sound recordings added to the third annual National Recording Registry announced at an April press conference in the Library's Whittall Pavilion. (See box with list.)

Created by an act of Congress in 2000, the National Recording Registry celebrates the richness and variety of the nation's audio legacy and underscores the responsibility of the Library and other institutions to assure its long-term preservation.

Gregory Lukow, chief of the Motion Picture, Broadcasting and Recorded Sound Division (MBRS), played a six-minute medley of these recordings, described the Library's leadership role in establishing the registry and explained the registry selection process. With recommendations from the public and guidance from the National Recording Preservation Board (several members were present), the Librarian of Congress selects 50 recordings to be added to the registry each year.

"What the Library of Congress has done is simply extraordinary," said board member Michael Feinstein, a premier interpreter of Gershwin and other composers of the American songbook.

For the entertainment of the audience, Feinstein played George Gershwin's piano, which the Library preserves and displays, and sang "Fascinating Rhythm," written by George and Ira Gershwin in 1924 and recorded in 1926. The recording with Gershwin and Fred and Adele Astaire was added to the registry. Feinstein's interpretation included Gershwin's solo chorus of the song on the recording.

Francisco Apodaca

Michael Feinstein and George Gershwin's piano took center stage in the Library's Whittall Pavilion during the announcement of 50 additions to the National Recording Registry. Feinstein played and sang "Fascinating Rhythm," which George and Ira Gershwin wrote in 1924 and recorded in 1926. The Gershwin recording was added to the registry in April.

Hip-hop superstar Chuck D., whose Public Enemy album "Fear of a Black Planet" was added to the registry, also spoke briefly about the importance of sound preservation. "As a collector of music, we must trace [our recording history] all the way back to Thomas Edison in order to go forward," he said. "We will try our best to let everyone know there is no future without a past."

Deanna Marcum, associate librarian for Library Services, noted that the Library of Congress has had an audio preservation program for more than 40 years and has preserved "tens of thousands of recordings that otherwise may have been lost."

"Audio preservation is a national responsibility, and the Library is not the only institution that has made a strong commitment to this important work. There are many significant sound archives located throughout the United States that are working to preserve their collections for posterity," she said.

Archives holding rare recordings added to the 2005 registry are the Edison National Historic Site in West Orange, N.J., the National Archives and Records

Administration, Middlebury College, the Archive of Traditional Music at Indiana University, the Macaulay Library of Natural Sounds at Cornell University and the Frontera Collection of Mexican American Music at the University of California at Los Angeles.

Marcum introduced Guillermo Hernández, who was instrumental in bringing the Frontera Collection of more than 30,000 Mexican and Mexican American vernacular music recordings on 78-rpm discs to UCLA for cataloging and digitization. The collection was compiled by Chris Strachwitz, founder of Arhoolie Records in El Cerrito, Calif.

"In many ways this is a model preservation program," Marcum said.

She also introduced the Library's Larry Appelbaum, a jazz specialist and sound recording engineer who recognized the significance of a Voice of America tape selected for preservation by the Library's Recorded Sound Section. Although an all-star jazz concert on Nov. 29, 1957, was not known to have been recorded, Appelbaum realized that the Voice of America taping for overseas broadcast had captured that Carnegie Hall performance of Ray Charles, Sonny Rollins, the Dizzy Gillespie Orchestra, the Zoot Sims Quartet with Chet Baker and the Thelonious Monk Quartet with tenor saxophonist John Coltrane. ◆

Gail Fineberg is editor of The Gazette, the Library's staff newsletter.

2004 National Recording Registry
(in chronological order)

1. "Gypsy Love Song," Eugene Cowles (1898)
2. "Some of These Days," Sophie Tucker (1911)
3. "The Castles in Europe One-Step"("Castle House Rag"), Europe's Society Orchestra (1914)
4. "Swanee," Al Jolson (1920)
5. Armistice Day broadcast by Woodrow Wilson (1923)
6. "See See Rider Blues," Gertrude "Ma" Rainey (1923)
7. "Charleston," Golden Gate Orchestra (1925)
8. "Fascinating Rhythm" from "Lady, Be Good!" Fred and Adele Astaire; George Gershwin, piano (1926)
9. NBC radio broadcast coverage of Charles A. Lindbergh's arrival and reception in Washington, D.C. (1927)
10. "Stardust," Hoagy Carmichael (1927)
11. "Blue Yodel (T for Texas)," Jimmie Rodgers (1927)
12. "Ain't Misbehavin'" Thomas "Fats" Waller (1929)
13. "The Suncook Town Tragedy," Mabel Wilson Tatro of Springfield, Vt. (July 1930)
14. "Gregorio Cortez," Trovadores Regionales (1929)
15. Rachmaninoff Piano Concerto No. 2 in C minor, Sergei Rachmaninoff, piano; Leopold Stokowski, conductor, Philadelphia Orchestra (1929)
16. Rosina Cohen oral narrative from the Lorenzo D. Turner Collection (1932)
17. "Stormy Weather," Ethel Waters (1933)
18. "Body and Soul," Coleman Hawkins (1939)
19. Sergey Prokofiev, "Peter and the Wolf," Serge Koussevitzky, conductor; Richard Hale, narrator; Boston Symphony Orchestra (1939)
20. "In the Mood," Glenn Miller and His Orchestra (1939)
21. Edward R. Murrow broadcast from London (1940)
22. "We Hold These Truths," radio broadcast (1941)
23. Peter Ilich Tchaikovsky, Piano Concerto No. 1, op. 23, B minor, Vladimir Horowitz, piano; Arturo Toscanini; conductor; NBC Symphony Orchestra (1943)
24. "Down by the Riverside," Sister Rosetta Tharpe (1944)
25. "U.S. Highball (A Musical Account of a Transcontinental Hobo Trip), Harry Partch; Gate 5 Ensemble (1946)
26. "Four Saints in Three Acts," Virgil Thomson, composer, with members of original 1934 cast (1947)
27. "Manteca," Dizzy Gillespie Big Band with Chano Pozo (1947)
28. Jack Benny radio program of March 28, 1948
29. "Foggy Mountain Breakdown," Lester Flatt and Earl Scruggs (1949)
30. "Lovesick Blues," Hank Williams (1949)
31. "Guys and Dolls," original cast recording (1950)
32. "Old Soldiers Never Die" (Farewell Address to Congress), Gen. Douglas A. MacArthur (1951)
33. "Songs by Tom Lehrer" (1953)
34. "I'm Your Hoochie Coochie Man," Muddy Waters (1954)
35. "Earth Angel (Will You Be Mine)," The Penguins (1954)
36. Tuskegee Institute Choir Sings Spirituals, directed by William L. Dawson (1955)
37. "Messiah," Eugene Ormandy, conductor; Richard Condie, choir director, Mormon Tabernacle Choir; Philadephia Orchestra (1958)
38. "Giant Steps," John Coltrane (1959)
39. "Drums of Passion," Michael Babatunde Olatunji (1960)
40. "Peace Be Still," James Cleveland (1962)
41. "The Girl from Ipanema," Stan Getz, Joao Gilberto, Antonio Carlos Jobim, Astrud Gilberto (1963)
42. "Live at the Apollo," James Brown (1965)
43. "Pet Sounds," The Beach Boys (1966)
44. King James version of the Bible, Alexander Scourby (1966)
45. Remarks from Apollo 11 astronaut Neil Armstrong's broadcast from the moon (1969)
46. "The Allman Brothers Band at Fillmore East" (1971)
47. "Star Wars" (soundtrack), John Williams (1977)
48. "Fear of a Black Planet," Public Enemy (1989)
49. Recordings of Asian elephants by Katharine Payne (1989)
50. "Nevermind," Nirvana (1991)

'The Revolution Is Not Over'

Betty Friedan on Women Changing America

By AUDREY FISCHER

With a theme of "Women Change America," a month long celebration of National Women's History Month at the Library of Congress began with a conversation with pioneer women's rights activist Betty Friedan.

"I can tell from your warm reception that the battle for women's rights is being well-documented" [at the Library of Congress], said Friedan during the March event in the Mumford Room.

"It's a powerful, magnificent revolution that has changed lives, and it's not over," she added.

In Friedan's opinion, the women's rights movement of the 1960s could only have happened in America, where there is "an assumption of equality and the belief that anything is possible."

Michaela McNichol

Betty Friedan

But, according to Friedan, before the 1960s the notion of full equality under the law had not been applied by women to their own situations. She was a founder of the National Organization for Women, the group that spearheaded the campaign for an Equal Rights Amendment to the Constitution in the early 1970s.

Friedan published her observations on the status of women in America in "The Feminine Mystique" (1963), a controversial best-selling book that galvanized thousands of women into changing their situations. Her book explored the dissatisfaction of many American housewives. It dared to discuss "the problem that has no name"—a feeling that something was missing that could not be found in the conventional roles of housewife and mother.

"When I read the book in the 1960s I had two small children, but it prompted me to go back to school and prepare for a career," said Peggy Pearlstein, who moderated the program. Pearlstein is the area specialist in the Hebraic Section of the Library's African and Middle Eastern Division.

Like Pearlstein, many American women began to explore options outside the home after reading Friedan's book, and the result was nothing short of a revolution. Today approximately half of the work force is female (women comprise 51 percent of the Library's staff) and a growing number of women are chief executive officers of major companies. More are seeking degrees in law and medicine.

"We're moving in the right direction," said Friedan, "but we're not there yet. In some cases, women contribute 50 percent to the household income, "but do men do 50 percent of the housework? Do men do 50 percent of the child care?" she asked.

"Women own a lot of the wealth in this country, but do they control it?" she asked. "Women ought to have more power than they are assuming or using."

"Women don't yet have a voice," she said, noting that although women comprise 51 percent of the population, they constitute only 12 percent of Congress. "That's not something to brag about. It's pitiful," she declared to applause.

One key to power, she said, is being able to influence or control the political agenda, and one reason there aren't more women elected to Congress is that they don't have the money to get elected. "It takes money, money, money," she said.

"I'm not saying there should be a Women's Party, but it's important to have women's caucuses in each of the political parties," she said.

Friedan said she thinks the time for a woman president is now. According to Friedan, the addition of just two women to a state legislature can make a huge difference in the legislative agenda. "When women get power, they will use it for life"—social issues, such as health care, housing and education, that will benefit all people—children and the elderly, women and men, the poor.

"Nobody talks about the poor any more," she said. "The discrepancy between the haves and have-nots is increasing, and that is not good." She noted that women are often at the bottom of the economic ladder.

"You have your own power," she said, speaking to Library staff members in the audience. "And I assume you are raising your consciousness or you wouldn't have invited me to speak," she joked. "So use it in your work, by choosing what to record and by including the deeds of women. And have a good time of it." ◆

Audrey Fischer is a public affairs specialist in the Library's Public Affairs Office.

Remembrance in Baghdad

Archives Preserves Memory of Hussein's Brutal Rule

By DONNA URSCHEL

A Remembrance Museum in central Baghdad is needed to house and preserve the millions of Iraqi papers and records documenting Saddam Hussein's regime, according to speakers at a March Library of Congress symposium on Iraqi archives.

The mayor of Baghdad, Alla al-Tamimi, was the keynote speaker. He said he is granting to the Iraqi Memory Foundation a 40-year lease of the Crossed Swords ceremonial parade grounds complex in Baghdad, a 1-square-kilometer parcel of land, for the future museum site.

"It is a very important moment in history. We need to make a place in Baghdad for remembrance. Every citizen in Baghdad should know the truth of what has happened in Iraq," said Al-Tamimi, the city's first elected mayor. Fifty-one members of the Baghdad City Council elected him to his post in May 2004.

The symposium was sponsored by the Near East Section of the Library's African and Middle Eastern Division and the Iraq Memory Foundation. In addition to the keynote address, the symposium featured two panels of speakers, who conveyed the importance and challenges of preserving these documents, opening them up to Iraqi citizens and the world, and helping the people of Iraq recover from the brutal rule of Saddam Hussein.

During the first panel presentation, "The Iraq Memory Foundation: A Repository of Memory and Hope," Kanan Makiya, founder and president of the foundation, announced for the first time his effort to raise $100 million for the remembrance project.

"We will go out and ask for this money, from the United States Congress, from the Japanese government. Other countries, including those in Europe, would be asked to contribute, too."

During the late 1980s, Makiya explained, the Mitsubishi Corp. in Japan had spent $250 million to build an imposing monument of two crossed swords on the ceremonial parade grounds for Saddam Hussein to commemorate the Iraq-Iran War.

"Maybe the government of Japan, today, would like to rethink that contribution to Iraqi culture," he said.

Makiya also discussed the role and importance of memory. "There is history, and there is memory—two separate ideas, but interwoven with each other." In historical accounts, Makiya explained, a certain distance from the emotions and passions of the day is needed.

> **"Memory is very different from history. It is a willed activity, an activity in which a person is driven to record and to reach for evidence that might not otherwise be available."**

"Memory is very different from history," he said. "It is a willed activity, an activity in which a person is driven to record and to reach for evidence that might not otherwise be available. The act of striving for that evidence can somehow change the way we human beings are. Memory, unlike history, is an activity inextricably linked with identity. It changes the nature of what it means to be an Iraqi."

Carole Basri, the Grant Irey Lecturer at the University of Pennsylvania School of Law, was the second speaker on the panel. She explained the foundations' oral history project, an effort to give a voice to the Iraqi people who suffered themselves or witnessed horrific events under Saddam Hussein's dictatorship. The foundation has recorded 20 oral histories and plans to add 30 more by June.

"The soul of Iraq needs to be remembered and revived, because it was tortured by Saddam," Basri said. "What Saddam did was take away our memory, take away our humanity. What we can do is build an Iraq based on truth. Each persons' story is a truth, and those truths are the building blocks of history," she said.

"We can't have a history without those oral memories," Basri continued. "Without oral history, history is really flat. History can be altered. It's the oral history that provides the inner truth of the moment." She also said it will provide closure and healing of the psychic wounds of the Iraqi people.

Basri said the Iraq Memory Foundation conducts much research before an oral history is recorded. "There are several days of preparation to make sure of the credibility of that person, to make sure that person is actually willing to be a witness," she said. The foundation will show these oral histories on Iraqi television and throughout the Arab world. One was shown to the symposium audience.

Basri also spoke of her Iraqi-Jewish heritage and her own efforts to record her family history and also to learn why so many Jews fled Iraq in the late 1940s. She has written and directed a documentary short, "The Life of Frank Iny: A Granddaughter's Journey."

The second panel at the symposium featured five speakers and focused on the Iraq Memory Foundation's documents collection, which reveals the inner workings of Saddam Hussein's Baathist Party. There are some 2.4 million pages from North Iraq during the 1980s that provide a view into the regimes actions during the Iran-Iraq War, the Kurdish insurgency and the Anfal campaign. There are approximately 800,000 pages on Iraq's actions in Kuwait during Operation Desert Storm in 1990-91. Finally, there are 3 million pages from 1991 to 2003 of reports and correspondence from the Baath Party headquarters.

Director of the documentation project for the foundation, Hassan Mneimneh, said he would like to see three things accomplished: the organization of the

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John Harrington

Kooser & Prine: Illegal Smiles

Poet and Songwriter Compare Creative Process

By DONNA URSCHEL

Well-known singer-songwriter John Prine (above) offered a rare glimpse into his songwriting artistry during an event with Poet Laureate Consultant in Poetry Ted Kooser that was held at the Library in March.

Prine enthralled the large Coolidge Auditorium audience with details on why and how he wrote the lyrics to many of his venerable songs, and, with guitar in hand, he sang six of them, including "Hello in There," "Sam Stone," and "Your Flag Decal Won't Get You Into Heaven Anymore."

Kooser had invited Prine to take part in "A Literary Evening with John Prine and Ted Kooser" at the Library. "We're here tonight to hear about writing songs, about living life, and about the courage of good people, and to listen to an American master talk and play," Kooser said. During the event, the poet laureate interviewed Prine, asking him about his technique and his inspiration, and Prine asked Kooser to read a poem. The two men, who did not know each other prior to the event, displayed an easy rapport.

"I bought John Prine's first album, a long time ago as a 33 LP and knew at once here was a truly original writer, unequaled, and a genuine poet of the American people," Kooser said. "John Prine takes ordinary people and makes monuments of them, as I see it, with great respect and love."

Kooser asked Prine how he writes songs: "Do the words come first, or [does] a snatch of melody come first, or do they come together?" Prine responded, "Sometimes, the best ones come together at the exact same time, and it takes about as long to write it as it does to sing it." For example, he said, "Souvenirs" came to mind as he was driving in a car on the way to a bar.

He explained further, "The best songs, they come along like a dream or something, and you just got to hurry up and respond to it, 'cause if you mess around, the song is liable to pass you by, or it will be harder and harder to remember that moment."

Prine, who served in the U.S. Army and delivered mail for six years in the west suburbs of Chicago prior to his success, does not set aside a regular time to sit and write songs. "I just learned to be patient. Sometimes, it doesn't come for a very long time. When I first started writing, I used to really, really get into another world, like just walking down the street delivering the mail or sometimes driving a car. I'd get very far away."

He said that his song "Illegal Smile" was about this daydreaming trance and not about any drug-induced state. "I'd just walk down the street with a half grin on my face cause my little world was fine, and I called it 'Illegal Smile.'"

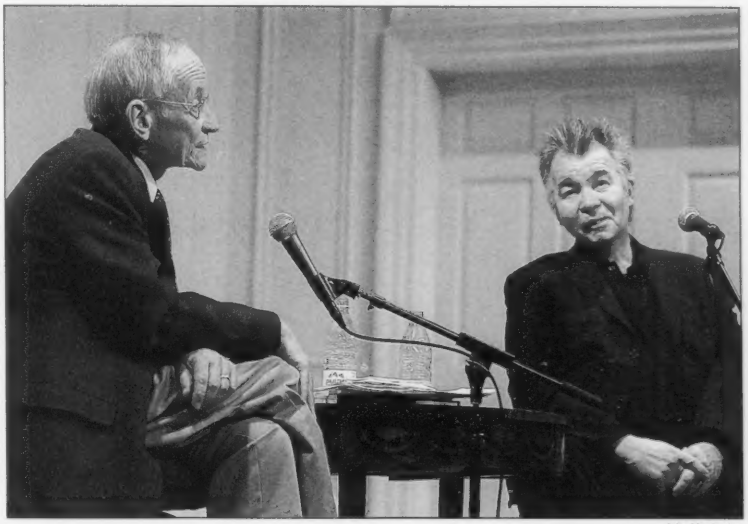
One thing Prine doesn't do is whip off a song to express an immediate strong emotion. "I hardly ever write out of anger or misunderstanding right away. I may get mad, but I don't go right into a song. It's not what I do. I let everything sit for a while," he said.

The audience submitted written questions that Kooser then posed to Prine. One question drew a quick answer from Prine and applause from the audience: "Is there a role for protest music anymore?" "I think there's a full-time job," he retorted.

Prine expanded further on the subject of protest songs. "If that's what you're going to set out to do, mostly, you're going to fail. You got to keep in mind that politics don't come first, even for the big boys whose politics you don't like. So, maybe they've got the same white shirt on that you do, and that may be your song."

He then explained a technique that can apply to many creative processes. "If you're looking for the big picture, you have to get a really small frame sometimes," Prine said. And Kooser agreed: "What you just said is interesting to me, because I've told students that when you try to write poetry, often you can't start with a big idea. You have to start with some little snatch of something. If you have a big idea, the big idea will emerge through the small things," Kooser said.

"If you have a very strong feeling that overpopulation causes all the woes in the world, that's the worst thing to address straight on. But if you're writing a poem about a garden, that idea on overpopulation can emerge," he added. Kooser's point also was illustrated in the poem he read to the audience, "Tattoo," which talks about a man's tattoo but brings into clear focus the inevitability of aging and the fading of dreams and possibilities.



John Harrington

Ted Kooser, left, talked about the poetry of song with John Prine at a special presentation in the Coolidge Auditorium.

In another question, an audience member wanted to know what musical artists Prine listened to. "Bob Dylan always does it for me. Van Morrison I still love to this day. Gordon Lightfoot I'm listening to lately and he's better and better all the time, and of course [Kris] Kristofferson — his stuff is so lyrical."

At the end, the enthusiastic audience gave Prine and Kooser a standing ovation. The tickets to the event were free, and for many there that night, the event was priceless. ◆

Donna Urschel is a public affairs specialist in the Library's Public Affairs Office.

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documents by storing and indexing them digitally, the creation of a library for them, and the creation of a think tank for further study and analyses of the information contained in the documents. In addition to making the materials available to academia and society in general, the ultimate aim is to make the information useful to individuals who need to research the fate of their family members during the regime.

Falih Jabar, director of the Iraq Institute for Strategic Studies in London, discussed the advantages and problems of providing free and open access to the foundation's documents. Academically and politically, it is important to have access to the materials. "It is impossible to go beyond a totalitarian system without understanding and examining what it was about," he said. "Examining the past also has the potential to be a healing process, a catharsis."

The problem, according to Jabar, is the strict Iraqi code of honor among its citizens. Any rape victim will "suffer forever" if that information is made public. "We should be careful about that. I'm advocating full access to the archives, but I'm suggesting that there should be some code of honor in how to use the documents," he said.

Peter Sluglett, professor of Middle East history at the University of Utah, talked about the importance of the documents in the context of Iraqi history. "The arduous task of assembling, listing and collecting these papers will make it possible for historians to reconstruct the painful history of Iraq, to study in great detail the anatomy and functioning of the police state, which was able to hold its citizens in thrall for the best part of 40 years," he said.

Roger Owen, director of the Middle Eastern Center at Harvard University, also addressed the collections significance. "One more thing about the uniqueness of this collection is its instantness," he said. Instead of waiting a prescribed number of years before government documents can be made available, as is the case in many countries, these materials will have instant accessibility. The documents also will help historians connect Iraq with its previous history. "We know quite a lot about Iraq through the 1970s. It's only with the beginning of the Iraq-Iran War of 1981 that the veil of secrecy falls down on economic and political matters," he said.

Dianne Van der Reyden, acting director for preservation at the Library, discussed the technical aspects of preserving the records for future generations. Mary Jane Deeb, head of the Near East Section of the Middle East Division at the Library, moderated the symposium. ◆

Donna Urschel is a public affairs specialist in the Library's Public Affairs Office.

Jennifer Douglas

The Samputu-Ingeli Dance Troupe of Rwanda, including a Hutu, a Tutsi and a Twa, demonstrate how music can be a tool of reconciliation for Rwanda's three ethnic groups. Lead performer Jean-Paul Samputu (second from left) sang and played the guitar.

Examples of Reconciliation

Africa's Contributions to the Global Community

By DONNA URSCHEL

African leaders and scholars gathered at the Library of Congress recently to discuss reconciliation—how people, in post-conflict environments, can promote healing and mutually beneficial and trusting relationships that will ultimately lead to sustainable peace in countries torn apart by war, genocide and other violence in Africa in the last two decades of the 20th century.

The participants talked about their experiences with religion, truth commissions, the media and other culturally-based methods of reconciliation at an all-day seminar in March. It was sponsored by the African Section in the African and Middle Eastern Division and the John W. Kluge Center at the Library, in collaboration with the African Presidential Archives and Research Center of Boston University, the Africa Society of the National Summit on Africa, the Nigerian People's Forum, the U.S. Institute of Peace and the Watson Institute for International Studies at Brown University.

The Samputu-Ingeli Dance Troupe of Rwanda—demonstrating how music can be a tool of reconciliation—concluded the seminar with dances and African drumming. The three-member troupe included a Hutu, a Tutsi and a Twa, representing the three ethnic groups in Rwanda. In addition, lead performer Jean-Paul Samputu sang and played the guitar.

Members of the first panel examined the role of religion in achieving reconciliation. The Rev. James Movel Wuye and Imam Istaz Muhammad Nurayn Ashafa, once bitter enemies, are the co-founders of the Muslim/Christian Youth Dialogue Forum, in Kaduna, Nigeria. They discussed the work they are doing among people who are fighting in Nigeria.

Wuye said, "We teach them conflict management and in the course of that we inject our spirituality. That is the binding force. We explore the scriptures in the Holy Koran and the Holy Bible. With that you can change the strongest Goliath into the softest baby."

Wuye and Ashafa set up meetings and conferences for opponents to meet and talk in the presence of others. "It is not easy, but it is a doable thing," Wuye said. They have also enlisted the help of religious leaders on election day at the voting polls. Whenever religious leaders are monitoring the polls, elections result in less rigging and fewer incidents of violence, according to Wuye.

By combining traditional conflict resolution techniques with religious exhortations, Wuye and Ashafa have helped to reduce hostilities, managing to mediate peace agreements between fighting Christians and Muslims. The same approach should be used on an international level, according to Ashafa.

"In today's world, now more than ever, there is a need for reconciliation."

Dr. Athanase Hagengimana, an instructor of psychiatry at Harvard Medical School and a John W. Kluge fellow at the Library of Congress, discussed the contributions of religion to truth and reconciliation in Rwanda. His observations are based on interviews and psychological assessments of more than 300 perpetrators of genocide currently detained in a Rwanda prison.

Hagengimana said he found the prisoners to be open and willing to describe the atrocities they committed, because many had been "saved" and were "born again." "If you are born again, you are a new person," Hagengimana said. "The old person is no longer there. You don't have a relationship with the old guy. Now you are a new person who is clean and you are not ashamed to tell what the old person did."

Many new churches, which came to Rwanda after the 1994 genocide, reached out to the prisoners. Not only did the churches preach forgiveness among the victims' survivors, but they preached to the killers in prison about the importance of the "apology." He observed, "In my experience, people who have killed have more problems than people who are grieving. Guilt is more painful than sorrow."

Hagengimana said, "I have witnessed survivors who, full of religion, have healed from trauma and can reconcile with criminals. And I have seen criminals be born again, free to confess what they did. They went to the family of survivors and apologized and revealed everything, and they are now functioning."

The symposium's second panel, which featured four speakers, examined truth and reconciliation commissions. Since 1974 there have been at least 20 separate truth and reconciliation commissions around the world, according to the panel's moderator, Carole Henderson-Tyson, president of Henderson's Global Voices.

Paul Simo, the Africa Program director of Global Rights, talked about the key lessons he learned from truth and reconciliation processes in Sierra Leone. "It is vitally important that the truth and reconciliation process is a national conversation, by making the process open to civil society," he said. A second important task is to explore the causal relationship between economic privilege, competition for scarce resources and conflict. The third lesson, according to Simo, is to place key national reconciliation efforts in the broader framework of accountability. "Wrongdoers need to answer for their actions," he said.

Joseph Nzabmwita, defense attaché at the Embassy of the Republic of Rwanda, discussed the gachacha model of reconciliation, a traditional African village system that works on the principle of reconciling the parties and promoting social harmony rather than penalizing the guilty party. "Under the Western criminal justice system, it's going to take 100 years to try these cases," Nzabmwita said. "So who is that justice going to benefit?"

After July 1994, at the end of the genocide in Rwanda, there were nearly 1 million dead. "Our government was destroyed and our society dismantled," Nzabmwita said. "We needed to move ahead. We needed to rebuild our society. So we sat down and went back to our roots—simply sitting together and discussing among ourselves the truth." The truth included learning from the perpetrators where to find the dead bodies so families could give them proper burials. After learning the truth, healing could begin. "Through gachacha, we will benefit," Nzabmwita said.

Derek Moyo, deputy chief of mission at the Embassy of the Republic of South Africa, said reconciliation could not be imposed or legislated. Also, reconciliation is not a one-day event. "It is a process that will go beyond the truth commissions. The truth commission is just one method," Moyo said. He also said models of truth commissions cannot be transplanted elsewhere into other situations.

Edith Ssempala, ambassador from the Republic of Uganda, said the current president of her country has formed a broad-based government, representing all the people, to promote national reconciliation. Reconciliation, however, requires patience. "We have not fully been reconciled in Uganda. We still have a long way to go. We have to give ourselves more time and be patient," she said.

The third panel presented reflections on reconciliation by former African heads of state from Botswana and Burundi.

Ketumile Masire, president of Botswana from 1980 to 1998, discussed the reconciliation efforts in South Africa, Rwanda and the Democratic Republic of Congo. "I want to emphasize that every conflict situation is different and thus requires a particular reconciliation approach. Also conflicts have complicated roots; rarely is there a simple determinant, such as ethnicity, religion or economics. But many are at play.

"Whatever the circumstances, one cannot build reconciliation on a system of injustice. Justice is the bedrock in any nation that seeks to be free of resentment and wounds of history," Masire said.

Pierre Buyoya, president of Burundi from 1987 to 1993 and from 1996 to 2003, now a visiting senior fellow with the Watson Institute for International Studies at Brown University, described the importance and effectiveness of the Wise Men Council in Burundi, a traditional grassroots institution. Each village has its own council and councilmen are selected in front of the whole village. The council resolves 80 percent of the conflicts. "Nobody needs to pay large legal fees. Without the council, the legal system would have to be 10 times larger," said Buyoya.

The fourth and final panel was titled "Implications of Sub-Regional Issues for Reconciliation." It included three speakers: David Shinn, adjunct professor of international affairs at George Washington University; Juanita Jarrett, co-founder of the Mano River Women Peace Network in West Africa; and Myron Golden, Africare's regional director of French-speaking West and Central Africa.

The points made during the fourth panel included the need for foreign governments to rethink their role in assisting African countries with conflict resolution; the importance of understanding the potential contributions and limitations of the traditional African reconciliation methods; the importance of bringing men and women together; the willingness to meet with those in rebellion, and the need to remain focused on the reconciliation.

The symposium concluded with a final question-and-answer period prior to the performance of the dance troupe.

Carolyn Brown, director of Collections and Services at the Library, said "As global citizens, we have a responsibility to seek other solutions to conflict, to seek solutions that will end in long-term peace and in the healing of the human family." ◆

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FLICC Forum 2005

Evolving Information Policy: Open Access and New Constraints

Should the public have to pay private sector publishers to learn about research supported by tax dollars? This and other questions about access to federally funded health and medical research in the wake of increased national security were explored at the 22nd Annual FLICC Forum, held in March and sponsored by the Federal Library and Information Center Committee of the Library of Congress.

Following opening remarks by Librarian of Congress James H. Billington and Kathryn M.. Mendenhall, interim executive director of FLICC, forum participants explored the implications for federal librarians in an evolving information environment that offers unprecedented access to information generated by government funding but denies access to information historically available to all.

Dr. Elias A. Zerhouni, director of the National Institutes of Health (NIH), discussed a new NIH policy to make some manuscripts available online during his keynote address. (See story on page?) The policy applies to peer-reviewed manuscripts that report results of research supported in whole or in part by NIH funding, which NIH makes available through its digital repository, PubMed Central.

Jane Bortnick Griffith, assistant director of the National Library of Medicine, moderated a panel that reviewed the arguments for and against broad and open access to health and medical research funded by taxpayers. Panelists included Brian Nairn, CEO of Elsevier Health Sciences Division, and David Stern, director of Yale Science Libraries and Information Services.

The afternoon sessions began with an executive keynote address by J. William Leonard, director of the Information Security Oversight Office of the National Archives and Records Administration (NARA). He discussed the struggle to balance a citizen's right to access with the government's responsibility to protect certain categories of information.

An afternoon panel, moderated by Kathy Eighmey, coordinator of Library Services, Department of Homeland Security (DHS), discussed initiatives to protect information. Panelists included Sharon Fawcett, the deputy assistant archivist at NARA, and Elizabeth Withnell, the chief counsel of DHS. Following the panel discussion, Jeffrey Seifert, an analyst in information science and technology policy in the Congressional Research Service in the Library of Congress, wrapped up the day's discussions with a review of how these new policies affect the federal library and information center community.

The Federal Library and Information Center Committee fosters excellence in federal library and information services through interagency cooperation and provides guidance and direction for the Federal Library and Information Network (FEDLINK). Created in 1965 and headquartered at the Library of Congress, FLICC also makes recommendations on federal library and information policies, programs and procedures to federal agencies and to others concerned with libraries and information centers.

Immediately following the FLICC Forum, a 40th anniversary reception was held to honor FLICC's history of serving the federal library and information center community. (See story on page 91)

A webcast of the 22nd Annual FLICC Forum is accessible on the Library's Web site at **www.loc.gov/flicc/vidlib.html**. ◆

FLICC Awards Foster Federal Librarianship

The Federal Library and Information Center Committee (FLICC) has announced the winners of its national awards for federal librarianship to recognize the many innovative ways that federal libraries, librarians and library technicians fulfill the information demands of government, business and scholarly communities and the American public.

FLICC honored the award winners at the 22nd Annual FLICC Forum on Federal Information Policies in March at the Library of Congress in Washington, where they received their awards from Librarian of Congress James H. Billington. Their names will also remain on permanent display in the FLICC offices at the Library of Congress.

Federal libraries and staff throughout the United States and abroad competed in three award categories for the seventh annual FLICC Awards. The winners follow.

2004 Federal Library/Information Center of the Year

Large Library/Information Center Category (with a staff of 11 or more federal and/or contract employees): **The Dudley Knox Library at the Naval Postgraduate School**, Monterey, Calif., is recognized nationally as a leader in the delivery of government and defense information. It provides an information-rich environment for both the Naval Postgraduate School's student body and the greater Department of Defense worldwide. The library is also cited for taking initiatives that bring a critical mass of content directly to the center of Navy work, including the creation of a Homeland Security Digital Library, the provision of extensive virtual reference services and a significant exhibit on D-Day that raised the visibility of the library not only within the local agency but nationally. Maxine Reneker, the associate provost for Library and Information Resources,

Robin Smith

Maxine Reneker, associate provost for Library and Information Resources, Knox Library at the Naval Postgraduate School, Monterey, Calif., and Captain Linnell, Naval Education and Training, accepted the award for large Library/Information Center of the Year.

Robin Smith

Barbara Wrinkle, right, chief of the Air Force Libraries Branch at the Air Force Library Information System in San Antonio, Texas, accepts the award for Federal Librarian of the Year with Col. Timothy Hanson, agency commander, HQ Air Force Services, San Antonio.

and Capt. Steve Linnell, representing Naval Education and Training, accepted the award for the library.

Small Library/Information Center Category (with a staff of 10 or fewer federal and/or contract employees): **The Edwards Air Force Base Library, Air Force Material Command,** Edwards Air Force Base, Calif., is recognized for its innovative services and superior customer services. The library has demonstrated its ability to combine creativity and ingenuity to meet the needs of its military and civilian customers and the overall mission of its agency. The library incorporated five new special collections, launched Edwards Air Force Base's first Web page, created 126 thematic bibliographies and completed a renovation of the facility and of the entire library collection. Tatiana Belabratova, the library director, and Michael Bensen, the director of the 95th Services Division, Edwards Air Force Base, accepted the award for the library.

2004 Federal Librarian of the Year

Barbara D. Wrinkle, chief of the Air Force Libraries Branch at the Air Force Library and Information System, received the award for her dedication to providing the best possible information services to military personnel and their families around the world. Known for her knowledge and professional expertise, she is a top performer, a strong library advocate, a knowledgeable mentor and an outstanding leader. In fiscal year 2004 she made major contributions to the revised Department of Defense Library Strategic plan, the DoD Instruction for Morale, Welfare and Recreations libraries and to a number of library assessment tools. She also saw to the full implementation of the Air Force Library's Web-based central purchasing, financial management and reporting system, which led to savings of more than $9 million, and initiated the implementation of a library resource center on the Air Force Web portal.

2004 Federal Library Technician of the Year

Mary Alice B. Mendez, the library technician at the Defense Language Institute —English Language Center Library at Lackland Air Force Base, Texas, received the award for her dedication to service excellence in support of the mission of the Defense Language Institute–English Language Center Library.

As the sole staff member of the library, she not only carried out the normal duties of a technician but also the duties typically performed by a professional librarian, including collection development, acquisitions, cataloging, reference and interlibrary loans. As a creative problem solver, she employed her talents to support a variety of customer focused activities that reinforce the library's successes.

2005 Awards Program

For the latest information on the 2005 awards, interested parties may refer to the FLICC Web site, **www.loc.gov/flicc/awards.html**, where information regarding 2005 nominations will be posted on the "What's New" section as soon as it becomes available. ◆

Robin Smith

Mary Alice Mendez, right, library technician at the Defense Language Institute-English Language Center Library at Lackland Air Force Base, Texas, received the award for Federal Library Technician of the Year accompanied by Patricia Henry-Arnold, librarian at the Defense Language Institute.

FLICC Forum 2005

NIH Director Discusses Open Access

By HOLLY N. NICKLE

Dr. Elias A. Zerhouni, director of the National Institutes of Heath (NIH), opened the 22nd Annual FLICC Forum on Federal Information Policies with a keynote speech on NIH's new policy on open access to federally funded research.

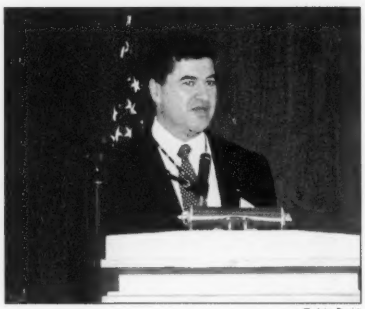
"The fluidity of scientific information and the new ways in which it can be exploited require us to think about new, advanced public access models," said Zerhouni.

Announced last February and implemented last May, the policy governing "Enhanced Public Access to NIH Research Information" calls on scientists to release to the public manuscripts from research supported by NIH as soon as possible, and, at the latest, within 12 months of final publication.

The initial proposal mandated that scientific reports supported by NIH be made available at NIH's digital repository, PubMed Central (**www.pubmedcentral.nih.gov**), no later than six months after publication. The announcement was made in the NIH Guide, the Federal Register and at numerous conferences and public meetings.

Subsequently, the agency reviewed more than 6,000 comments and revised the policy "to provide flexibility to ensure maximum participation," by emphasizing the "voluntary" nature of authors' submissions and allowing authors to decide when to post their final manuscripts on the site. The final policy calls for electronic access to all final version, peer-reviewed manuscripts reporting results of research, fully or partially supported by NIH funding, within 12 months after publication—or sooner if the publisher agrees.

"In developing this policy, we made a concerted effort to balance the importance of this archives to NIH's public health mission with the need to provide flexibility for authors, their institutions and publishers in those cases where immediate release [of federally funded research reports] is not possible," said Zerhouni. "NIH recognizes the importance of preserving quality peer review and diversity of publishing models. Nevertheless, we expect that only in limited cases will authors deem it necessary to select the longest publication period."



Robin Smith

Elias Zerhouni, director of the National Institutes of Heath

According to Zerhouni, the public is empowered through the sharing information of thus encouraging causing larger numbers of people to participate in clinical trials, which in turn will lead to faster and more comprehensive research results. Zerhouni noted that less than 5 percent of cancer patients participate in clinical trials.

NIH currently funds 212,000 scientists around the country, accounting for about 10 percent of all printed world literature dealing with biomedical research. The increase in chronic conditions in patients, an aging population and emerging diseases are all reasons why NIH feels strongly about providing access to that printed material for research and public use. NIH is also concerned about the integrity and reliability of medical information available on the Internet.

"As electronic articles increasingly become the authoritative and most useful documents for researchers and scientists, the impermanence of individual publishers' Web sites presents a substantial problem," said Zerhouni. "Creating a permanent archives of these articles is NIH's responsibility."

Zerhouni also discussed major concerns surrounding the new policy, such as the potentially harmful effect on the financial stability of publishers and the effect on peer-reviewed materials. He said that while there may be some initial economic affect on those nonprofit organizations that rely heavily on revenue from journal subscriptions, commercial and not-for-profit journal publishers will benefit from this government-funded research by publishing articles generated by federal research dollars.

With an annual budget of about $28 billion, NIH estimates that the annual incremental costs of the public access policy will be $2 million to $4 million. In addition to improving public access and creating a stable electronic archives of publications from NIH-funded research, NIH plans to use its databases to improve the management of its research investment, to monitor scientific productivity and to help set research priorities.

NIH also believes the new policy will have a positive effect on health care costs by increasing access to information about disease prevention.

"The only way to control the rise of health care costs is to push prevention as opposed to treatment of disease once it has struck the patient," said Zerhouni.

A webcast of Zerhouni's keynote address, as well as coverage of the rest of the 2005 FLICC forum is available at **www.loc.gov/flicc/vidlib.html**.

Additional information concerning the NIH policy on Enhanced Public Access to NIH Research Information can be found at **http://grants1.nih.gov/grants/guide/notice-files/NOT-OD-04-064.html**. ◆

Holly N. Nickle is a FEDLINK Network Librarian.

FLICC Forum 2005

FLICC Celebrates 40 Years

Deputy Librarian of Congress Donald L. Scott made the following remarks at a reception honoring the 40th anniversary of the Federal Library and Information Center Committee.

Good evening and welcome to the 40th anniversary celebration for the Federal Library and Information Center Committee, known as FLICC.

It is my great pleasure to celebrate an organization that was founded on March 11, 1965, to improve coordination and planning among research libraries of the federal government so that federal librarians would identify common problems, seek solutions and improve services to the government and nation.

FLICC has an esteemed history. From its founding with [former Librarian of Congress] Quincy Mumford as its chair and Paul Howard as its first executive secretary, FLICC has given federal libraries both visibility and direction. This achievement could not have been possible without the staunch support of a dedicated membership of federal librarians from every agency. Their contributions have shaped the organization into the national voice for federal librarianship that it is today.

By 1970, under the leadership of Kurt Cylke [current director of the Library's National Library Service for the Blind and Physically Handicapped], FLICC began to broaden the organization's base and garner input from every information sector. Automation was the issue at the time, which led FLICC to establish its well-known educational programs and begin laying the foundation for FEDLINK. Cylke's last act as head of FLICC was to sign a contract with OCLC to allow dial access to the OCLC system.

For the next 14 years, James P. Riley was the executive director. His leadership produced remarkable innovation and growth. FLICC and FEDLINK began to provide retrieval services, tape processing and acquisition support. It also spearheaded the first White House Conference on Library and Information Services in 1979.

Gail Fineberg

Kathryn Mendenhall, left, interim executive director FLICC and FEDLINK, and former director Susan Tarr, who retired Feb. 3 after 30 years of Library service, offer a toast to FLICC at a March 24 reception marking FLICC's 40th anniversary, in front of the statue of James Madison in the Library's Madison Building.

During this time the FLICC Forum was born, and FEDLINK business grew from $7 million in 1981 to $92 million by the end of the decade.

As the 1980s came to a close, Mary Berghaus Levering [current acting director of Integrated Support Services at the Library of Congress] was named the new executive director of FLICC. Her efforts at restructuring the entire FEDLINK program and the building of a strong volunteer tradition from the FLICC membership created a dynamic and versatile organization.

In 1995 Susan M. Tarr began her 10-year tenure as the executive director of FLICC. She led the FLICC membership in the development of a new mission statement and a vision that took the organization to a new level of esteem throughout the federal library community and beyond. She also spearheaded the passage of a law to make FEDLINK a revolving fund that revitalized the business of FEDLINK and benefitted the federal information community with a host of new cost-saving contract options.

Earlier this year Susan retired and Kathryn Mendenhall was named as the interim executive director. She stepped up to lead FLICC through its latest transition and serves as our host for the 22nd Annual FLICC Forum today.

Today, as we look back over 40 years, we see an outstanding institution that, with the past and present leadership and the continued support and direction of its membership, will lead the community forward as it serves the nation's information needs.

Congratulations, FLICC, on 40 years of federal service that have revolutionized how the government meets the information needs of the people. ◆

To Reunify the Parthenon

Argument Made for Returning Marbles to Greece

By DONNA URSCHEL

The British Museum in London should return the Elgin Marbles to the Parthenon from which they were taken by a British ambassador 200 years ago, according to Anthony Snodgrass, chairman of the British Committee for the Restitution of the Parthenon Marbles.

In a March Library lecture titled "The Parthenon Divided," Snodgrass presented a strong case in favor of returning the marbles to Greece, where they would be reunited with the remaining marbles of the Parthenon, one of the best-known monuments of the world. The issue is not really so much about restitution but one of reunification, he said.

Great Britain holds 49 percent of the marbles, Greece holds 49 percent and the other two percent are scattered among eight museums in Europe and one in Peru.

Snodgrass said the marbles should be returned for historical, archaeological and architectural reasons, but the British Museum remains resolute in defending ownership and keeping the marbles in London, despite many flexible and creative offers by the Greek government to reunite the marbles in a new museum at the foot of the Acropolis near the Parthenon.

From 1801 to 1804, Thomas Bruce, the 7th Earl of Elgin, British ambassador to Constantinople, removed the antiquities from the Parthenon, after receiving permission from Turkish officials in Greece. At the time Greece was part of the Turkish Empire. Elgin shipped the marbles back to England and eventually sold them in 1816 to the British government. Since 1839, after Greece won independence from Turkey, the Greeks have been asking for the return of the marbles, claiming they were wrongfully taken.

The Elgin Marbles include slabs from a horizontal frieze that ran in a band at the top of the outside of the inner building of the Parthenon and several metopes, square panels that ran horizontally at the top of the outer colonnade of the Parthenon. The Elgin collection also includes statues that once stood in pediments near the roof. In addition, there is a caryatid, a column in the form of a statue of a woman from the Erechtheion, a temple on the Acropolis.

Snodgrass described the extensive damage done by Elgin in removing these items. Both the frieze and the metopes were built into the Parthenon in the most literal sense. They were not decorative additions, added at the end; they were sculptured onto blocks that played a role in stabilizing the building. To remove these items, Elgin's workers had to hack, chop and shatter much of the Parthenon.

"I think the architectural destruction by Elgin is the most serious of the charges against him. What he did to its architecture is quite simply indefensible," said Snodgrass, whose lecture at the Library was sponsored by the John W. Kluge Center and the Washington Collegium for the Humanities.

Above and opposite are examples of just a few of the Parthenon frieze sculptures that reside outside of Greece.

Snodgrass said the marbles could no longer be placed back on the Parthenon structure itself. Nonetheless, for many reasons, they should be returned and properly displayed in the new Acropolis Museum, in full view of the Parthenon.

Snodgrass argued that architectural context is one important reason to return the antiquities. According to Snodgrass, the Elgin Marbles in the Duveen Gallery of the British Museum are displayed in total disregard for their original context. They are displayed as if they are a self-contained whole, which they are not; hence, viewers do not get a sense of the proper procession of the works. Also, the marbles are exhibited facing inward toward spectators. On the ancient building, they faced outward. The new Acropolis Museum in Greece, which will open in late 2006, would be able to display them in the proper context, thereby providing a more comprehensive and authentic educational experience, he said.

The British claim that it is best to see the Elgin Marbles in the London museum in an art historical context of exhibition with art objects from other ancient cultures of Syria, Egypt and Persia. Snodgrass disagrees. He says the reunited marbles would best be appreciated a few hundred yards from the Parthenon. In addition, the new Acropolis Museum would also have as a backdrop exhibits of pre-classical Greek sculpture, providing a full range of ancient Greek sculpture.

Snodgrass said more people would be able to see the marbles if they were displayed in Greece. Although the Duveen Gallery in London receives 1 million visitors each year, the old Acropolis Museum receives 3 million. That figure is expected to increase when the new museum opens.

The marbles at the British Museum were damaged in a cleaning scandal in the 1930s that was covered up for decades until 1999. The stones had been scrubbed at Lord Duveen's insistence with copper chisels, wire brushes and abrasives to look more white, destroying details and the ancient patina. The marbles in Greece, on the other hand, which underwent an 11-year-conservation program ending in 2004, have been carefully preserved and have maintained their integrity. Snodgrass said the British can no longer claim to be the superior caretakers.

The Greek government has shown flexibility in its successive offers to reunite the marbles, while the British Museum trustees remain rigid and uncooperative, according to Snodgrass. The Greeks are willing to drop the issue of ownership and instead offer the British Museum an outpost in the new Acropolis Museum, where they can retain hands-on curatorship as well as possession. In another creative idea, the Greeks would regularly send other antiquities to be displayed as special exhibits in the Duveen Gallery, which would need to be filled with other art if the Elgin Marbles were returned to Greece. This idea would be highly lucrative for the British Museum, because it could then charge visitors an entry fee to the special exhibits, Snodgrass argued.

"The campaign for reuniting the marbles will go on for as long as it takes. It may be well over another century for all I know, although I think it will be much less," said Snodgrass. ◆

Donna Urschel is a public affairs specialist in the Library's Public Affairs Office.

News from the Center for the Book

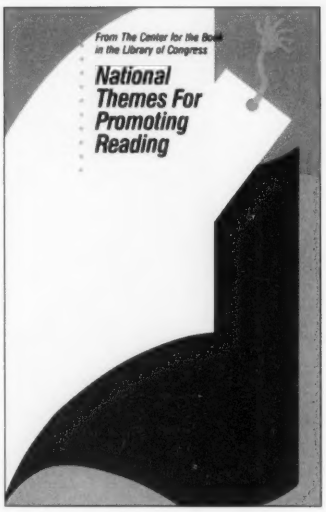
Reading Partners Exchange Good Ideas for Promoting Reading

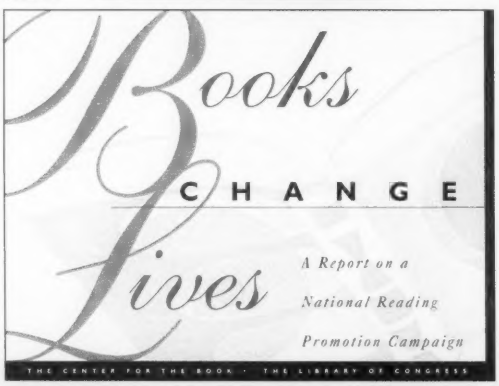
By JOHN Y. COLE

More than 45 organizations participated in the Center for the Book's annual reading promotion partners' "idea exchange" at the Library of Congress in March.

This writer welcomed new partner organizations and reminded everyone of the network's purpose: to work with the center and other partners in finding and sharing new and innovative ways to promote reading—nationally and internationally.

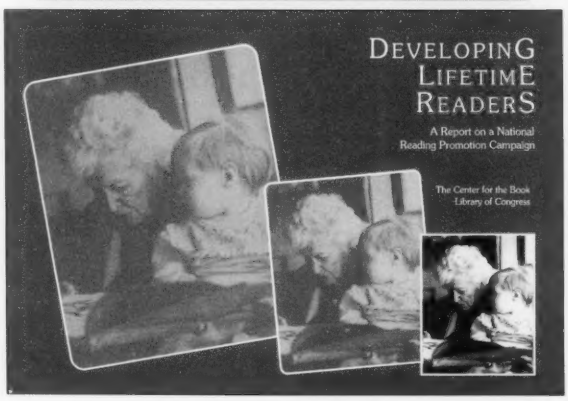
The Center for the Book's reading partnership network formally started in 1987 when the center launched "The Year of the Reader," the first of more than a decade of theme-based national reading promotion campaigns. The same year the center published a colorful 14-page pamphlet, "National Themes for Promoting Reading." The partnership program grew substantially between 1989-1995, thanks in large part to the enthusiasm and leadership of Center for the Book consultant Michael Thompson. His compilations, "Developing Lifetime Readers" (1993) and "Books Change Lives" (1996), document how the themes were used by partner organizations and others throughout the country.





At the March meeting, before asking each organization to describe its current activities, this writer asked two of the new partners to introduce themselves and their programs.

David Mazor explained that his organization, Reader to Reader, was founded in 2002 to bring books—free of charge—to libraries around the country. The focus is on school libraries in inner cities, Native American reservations and rural communities. The organization draws its supply of books from individual book donors and from the huge supply of books that are routinely discarded in wealthy communities and at private colleges. Thus far more than 75,000 books have been distributed to some 160 schools. In addition, 600 books were given to the Navajo Pine High School in Navajo, N.M, and approximately 1,000 books to the John Essex School in Demopolis, Ala.


DEVELOPING LIFETIME READERS
A Report on a National Reading Promotion Campaign
The Center for the Book
Library of Congress

Brigid Hubberman, executive director of the Family Reading Partnership, introduced her organization to the group. Based in Ithaca, N.Y., this nonprofit organization promotes family reading practices. The organization has three basic objectives: to encourage parents and caregivers to read to their children on a regular basis, to ensure that all families are able to own as well as borrow high-quality children's books and to provide both books and support for families who may not have found success in reading together. One important project is "Books at Birth," carried out in cooperation with the Cayuga Medical Center, which provides a new book (either Eric Carle's "The Very Hungry Caterpillar" or "Mama, Mama" by Jean Marzollo) to the parents of every baby born at the center.

In addition to sharing project information at "idea exchange day," reading partners make valuable connections with other organizations. At the March meeting, Joan Pearson of SeniorNet Book Clubs (**www.seniornet.org/book**) introduced her organization and described such connections. SeniorNet Books is an online book discussion site for seniors. Since 1996 the site has hosted discussions about bestsellers, histories, biographies, classics and Great Books.

"We at SeniorNet look forward to these annual idea exchanges," said Pearson." Good things start here."

Director for the Center for the Book John Cole with participants in the reading partners program: Brigid Huberman, Family Reading Partnership, above, and Jill Perlstein of the American Booksellers Association

SeniorNet connected with author Wally Lamb at the Library's 2003 National Book Festival. As a result, he agreed to participate in a SeniorNet-sponsored discussion of his book "Couldn't Keep It To Myself." The book was written in collaboration with his students, the women prisoners at the York Correctional Institute in Connecticut.

At last year's idea exchange, SeniorNet's Prison Library Project connected with Janice Delaney, executive director of the PEN/Faulkner Foundation. As a result, 250 brand new hardcover books were sent off to the York Correctional Institute. SeniorNet subsequently entered into a partnership with the South Carolina Prison System, which serves 23,000 prisoners.

"The idea exchange in this room last year was indeed the start of something big," said Pearson. "Thank you for this annual opportunity." ◆

John Y. Cole is director of the Center for the Book in the Library of Congress.

New National Reading Promotion Partners (2004-2005)
Family Reading Partnership (**www.familyreading.org**)
In2Books (**www.in2books.org**)
Mortar Board, Inc. (**www.mortarboard.org**)
Mystery Writers of America (**www.mysterywriters.org**)
Pi Beta Phi Fraternity (**www.pibetaphi.org**)
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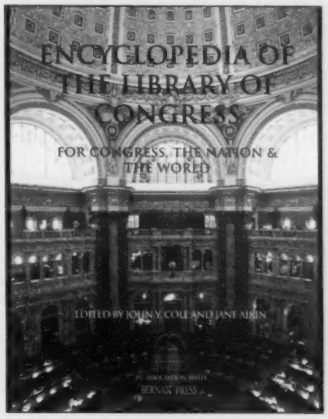

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